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MONDAY, MAY 14, 1917

No. 27

CLASSICAL CONFERENCE

ALEXANDER HALL, PRINCETON UNIVERSITY

SATURDAY, JUNE 2, 1917, 11.15-1.15, 3-5

PROGRAMME

MORNING SESSION

UNIVERSITIES AND COLLEGES.

John Grier Hibben, President of Princeton University.
Nicholas Murray Butler (letter), President of Columbia University.

SCHOOLS.

Alfred Stearns, Principal of Phillips Academy, Andover, Massachusetts.

LAW.

Roscoe Pound, Dean of The Law School, Harvard University.

MEDICINE.

Llewellys J. Barker, The Johns Hopkins University, President of The American Neurological Association, 1916.

Victor C. Vaughan, Dean of The Medical School, University of Michigan, President of The American Medical Association, 1914.

BIOLOGY.

H. H. Donaldson, Professor of Neurology, The Wistar Institute, President of The Association of American Anatomists, 1916-1917.

CHEMISTRY.

Charles H. Herty, Editor of the *Journal of Industrial and Engineering Chemistry*, New York City, President of The American Chemical Society, 1915-1916.

GEOLOGY.

William Berryman Scott, Blair Professor of Geology, Princeton University, Vice-President of The American Philosophical Society.

PHYSICS.

William Francis Magie, Henry Professor of Physics and Dean of the Faculty, Princeton University, Former President of The American Physical Society.

AFTERNOON SESSION

BUSINESS.

Alba B. Johnson, President of the Baldwin Locomotive Works, Philadelphia, Pennsylvania.
Fairfax Harrison, President of The Southern Railway, Washington, D. C.

ECONOMICS.

Henry W. Farnam, Professor of Political Economy, Yale University, President of The American Economic Association, 1912.

ARCHITECTURE

Thomas Hastings, Carrere and Hastings, New York City.

JOURNALISM.

Edwin P. Mitchell, Editor of *The Sun*, New York City.
Charles R. Miller, Editor of the *New York Times*, New York City.

PUBLIC LIFE.

Henry Cabot Lodge, United States Senator from Massachusetts.

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NOTES ON VERGIL

Aeneid 1.694; 1.478; 1.636

Editorial

(1) Some time ago I received the following letter:

I have reached again, in my teaching of Vergil, Aeneid 1.694, and I am once more impressed with the difficulty of rendering that line satisfactorily. As the marjoram is a small plant of the mint family, in what way can it suggest shade? Your note does not touch upon this difficulty, nor does any of the editions of Vergil to which I have access.

On looking the matter up, in many different editions, I found that my correspondent was right about the editors.

It makes no real difference how the *syntax* of this passage is explained. It matters little whether (1) we say that *dulci adspirans . . . umbra* helps to express the means of *amaracus . . . complectitur*, and so may be joined by *et* to the instrumental ablative *floribus*, with the added explanation that *et* and *que* are frequently used to unite expressions which, though unlike in form, are alike in meaning and function, or (2) we regard *et* as joining only *floribus* and *dulci . . . umbra*, which in turn are taken together with *adspirans*. The meaning clearly is that the amaracus had flowers and threw shade.

On the latter matter, the *umbra* of the amaracus, I found just one thing which gave any help at all: Robinson Ellis's note on Catullus 61.6-7, *cinge tempora floribus suave olentis amaraci*, part of the address to Hymenaeus.

Ellis's note runs as follows:

Columella indeed seems to imply that amaracus had a conspicuous flower; for he combines it with narcissus and pomegranate blossom (*balaustium*), and this after a simile in which he compares the bright children of the gardens with the moon, Sirius, Mars, Hesperus and the rain-bow (x. 288-297). Both Catullus and Vergil also speak of the *flowers* of amaracus (Aen. i. 694), and Vergil, like Columella, implies that it was a plant of some height (*umbra*). If, then, amaracus was marjoram, it must have been an exotic, indeed an oriental variety, hardly comparable with the plant known in the colder parts of Europe. . . .

In Pauly-Wissowa, Real-Encyclopädie der Classischen Altertumswissenschaft, under *Amarakos*, 2, P. Wagler, writing in 1894, held that *amaracus* was probably *Origanum Majorana* L., something different from our marjoram, which, he says, was brought from

Arabia to Italy in the fourteenth or the fifteenth century. He says it did not commonly grow wild, but was cultivated in gardens: this latter statement rests on Pliny the Elder (21.176). Wagler does not, however, anywhere describe it, with reference, I mean, to its size. In Pliny's description of *amaracus* (21.59, 61, 67, 176, etc.) I find nothing about its size. To-day marjoram plants grow two feet high. If a lot of such plants were growing together, as they were evidently growing in Venus's grove, then, even if we assume the identity of our modern plant with the ancient *amaracus*, we may say that a child or young boy could be laid among them, and they would envelop him with *umbra* and *odor*. The Britannica¹ says that wild marjoram, a perennial common in dry copses and on hedge-banks, has many stout stems 1 to 3 feet high.

One thing is plain. Whatever plant Vergil meant, he meant something big enough to give shade. It may be noted here that Vergil's myrtle was different from our myrtle, at least in Aeneid 3.23 (see the editors there).

(2) Another correspondent asked my opinion of the following note, copied from an old edition, on Aeneid 1.478:

Versa pulvis inscribitur hasta. Non hasta Troili, quam adhuc manu retineret; nam amissis armis, id est dilapsis, ferebatur: et sola lora manu implicata retinebat. Igitur hasta Achillis, quae per Troili pectus adacta, et cum eo resupino inversa, ferro pulverem sulcabat¹.

The interpretation of *versa . . . hasta*, given in this note, is possible only if Troilus was hit in the back while running away. If he was hit in the breast, and, as in the picture given by Vergil, he was *resupinus*, flat on his back, then the point of the spear, not the butt, would be writing in the dust.

It would seem that the unknown editor cited by my correspondent was bothered by the words *amissis . . . armis*, 474. If, however, we take verses 474-478, as a whole, as we are in duty bound to do, and then recall that common characteristic of Vergil's narrative style, the characteristic which I have ventured to call Vergil's "indirection" (see the Introduction to my edition, § 225, and the references under the caption Indirection, in the Index, page 552), we shall see that in 474, when he wrote *amissis . . . armis*, Vergil meant *armis extra* (or *praefer*) *hastam amissis*.

¹The edition was not named. It was merely described as published in New York in 1822, and as having all its notes in Latin.

Surely we get far finer pathos if we understand *hasta*, in 478, of Troilus's own spear. The spear on which, poor foolish lad, he had relied, even against Achilles is now writing in the dust! Even in death he clings with his left hand to the reins (his car, part of his warlike equipment), and with his right hand he clings to his spear: the point of the spear is, not in Achilles's heart, but in the dust.

To the note in my edition I may add a few words here. As Troilus fell over backwards, facing his foe, part of his body was somehow caught in (by) the car; his head struck the ground. In the picture Vergil is describing, he lies on his back. As his (frightened) horses drag him along, his right hand, fastened with a death grip to his spear, flies back full length, its point up, its butt writing in the dust.

In Silius Italicus, an imitator of Vergil, 4.254 ff., we have a passage mayhap based on Aeneid 1.474-478. There a man

rapitur . . . pavore
tractus equi, vinctis conexa ad cingula membris.
Longa cruor sparso liquit vestigia campo,
et tremulos cuspis ductus in pulvere signat.

This gives, in part, the same picture as most editors find in Vergil's lines.

(3) Another correspondent, who described himself as taking a Summer Session course in a certain College, wrote taking issue with the instructor in that course, who had translated *dii* in Aeneid 1.636 in two different ways, (1) as the genitive singular of *dies*, and (2) as the nominative plural of *deus*. Neither translation seemed to the student to give a good sense. He declared that he had himself solved the difficulty, by supplying *mittunt* as the verb to *dii*, taken as the nominative plural of *deus*. He thought it reasonable to supply *mittunt* in 636, because *mittit* occurs in 633. Against this suggestion, however, lie two objections, both serious. In the first place, if *mittunt* be supplied, we have a troublesome case of asyndeton between *mittit* in 633 and *mittunt* in 636. In the second place, the whole passage takes on an extraordinary aspect, because we have Vergil saying that Dido sent to the shores certain things (named in detail), but that the gods sent the *munera laetitiamque*! For what purpose, then, one may ask, did Dido send the *lauri*, the *sues*, the *cum matribus agni*?

Conington read *dei* and construed it as the genitive singular of *deus*; he regards the whole phrase *munera laetitiamque dei* as equivalent to *vinum*. This seems to me a curiously awkward and un-Vergilian description of wine. To see how unclear a description this would be we have only to turn back to Aeneid 1.214-215. In adopting this reading and explanation, Conington was anticipated, as it happens, by Servius.

We have strong ancient testimony in support of the reading *dii*, as the genitive singular of *dies*, in this verse. That testimony comes in part from Gellius 9.14. 1-20, especially 8 (in illo versu [= Aen. 1.636] non dubium est quin *dii* scripserit <Vergilius> pro *dies*), in

part from Servius. Servius mentions three readings, *dei* (which he explains as equal to *Liberi patris*), *dii*, and *die*; he interprets both *dii* and *die* as the genitive singular of *dies*.

I cannot agree at all with Conington's dictum that "it would be difficult to affix any precise sense to the line if '*dii*' were read". What objection is there to the translation 'as gifts wherewith to enjoy the day'? The use of an appositive expression to denote purpose is too common to require illustration here. If one asks what sort of a genitive *dii*, regarded as the genitive singular of *dies*, is, I should imitate the careful procedure of Professor Bennett in his important work, *The Syntax of Early Latin*, 2.70-79, where, with pedagogical discretion, he groups "very many combinations of the genitive with nouns which fall under no one category, but represent a great variety of relations" under the caption *Free Uses of the Genitive with Nouns*. I say, with no sense of shame at all, that there are many case-constructions, particularly of the genitive and of the ablative, which I do not find it easy, to put the matter mildly, to enter under any one of the recognized categories. It is enough in such cases to remember that the proper business of the genitive, especially in Latin, is to modify a noun.

C. K.

THE BOY ASCANIUS

Undoubtedly Aeneas is the hero of the Aeneid, as Vergil intended him to be, and the master spirit in the development of the great epic of the Romans. Yet, we are forced to admit, after a careful study, that Ascanius, his son, is the little hero, second only in importance to the father, cheering, comforting and inspiring him, even sharing with him, whenever possible, joys and sorrows. As the babe in Tennyson's *Princess* revives the spark of motherhood in the unnatural princess and as little Eppie in Silas Marner kindles within the old miser a new affection for those around him, so 'the boy Ascanius' is the impelling and compelling personality behind the father, without whom there could hardly have been any *pius Aeneas*, 'tossed about on land and sea', and experiencing every peril and misfortune that he might establish the Latin race and lay the foundations of mighty Rome.

To show that 'the boy Ascanius' is the impelling and compelling personality working throughout the poem and inspiring the father to do and to dare for the sake of his dear son and for the future greatness of Rome is the purpose of this character study. Aeneas and Dido have been thoroughly exploited as factors in the Aeneid—Aeneas as a type of a Trojan-Roman warrior, pious, patriotic, God-fearing, and Dido as a type of an Oriental queen, emotional, passionate, fatalistic, but 'the boy Ascanius' has never received the consideration which he deserves in the study of Vergil's masterpiece.

In the poem he is mentioned by name no less than seventy times and he is referred to in several other instances. The total number of instances involved is

thus about eighty. On six¹ occasions he is called *puer Ascanius*. As we trace his character in the drama, we shall find that Vergil presents him in successive periods as a boy, a hunter, a warrior, a builder and the hope of Rome. When 'the boy Ascanius' first makes his appearance, he is introduced to us by the conjunction *at*, which invariably ushers in a change of scene or a new character. Here he is described in Jupiter's outline of the future course of Roman history in these words:

The boy Ascanius, who has now the new name of Iulus—Ilius he was, while the royalty of Ilion's state stood firm—shall let thirty of the sun's great courses fulfil their monthly rounds while he is sovereign, then transfer the Empire from Lavinium's seat, and build Alba the Long with power and might².

In this prophecy are mentioned the boy's three names—Ascanius, the name by which he is best known; Iulus, his surname; and Ilius, his name during Trojan power. While Jupiter is in this prophetic frame of mind, he links Julius Caesar with Ascanius as his progenitor:

Then shall be born the child of an illustrious line, one of thine own Trojans, Caesar, born to extend his empire to the ocean, his glory to the stars—Julius, in name as in blood the heir of great Iulus³.

The key to all Aeneas's endeavors is found in 1.646. 'On Ascanius all a fond parent's anxieties are centered', for the father has just sent his bosom friend Achates to bear news to Ascanius and conduct him to the city. Throughout the poem we are always conscious that Aeneas is living and laboring for 'the sweet Ascanius'⁴, as Vergil calls him, or 'the young heir of royalty', 'my soul's darling that he is'⁵, as Venus describes him. In the earlier part of the work he is described as a young boy rejoicing in his gait, whom Venus carries, 'lapped in her bosom, into Idalia's lofty groves'⁶. The boy is the object of admiration from the Tyrians, especially Dido, marveling at the gifts of Aeneas and marveling at Iulus, who is really Cupid in disguise⁷.

Book I then fixes our attention upon the boy Ascanius, endeared to Jupiter, Aeneas and Venus.

In Book II Ascanius is uppermost in the father's thought when he speaks of 'the chance to which I had left my little Iulus'⁸. Aeneas implores his father 'not to be bent on dragging all with him to ruin'⁹, nor does he desire to behold Ascanius, his father, and Creusa 'sacrificed in a pool of each other's blood'¹⁰. Venus here again is greatly concerned for her grandson, asking Aeneas whether his child Ascanius is yet alive¹¹.

Farther on, Aeneas informs us that, when he has prepared for flight from Troy, 'My little Iulus walks by my side'¹² and 'has fastened his hand in mine and is following with ill-matched steps'¹³. When Aeneas discovers the loss of Creusa, he entrusts Ascanius and Anchises and the Teucrian household gods to his com-

rades' care, 'lodging them in the winding glade'¹⁴. Then the ghost of Creusa utters these farewell words while the destruction of Troy is raging: 'Continue to love your son and mine'¹⁵. Here we see once more that the boy Ascanius is the center of the father's love and the mother's devotion. Aeneas is always true to the highest welfare of the boy, placing him above every other interest and so fulfilling Creusa's final injunction.

After the fall of Troy Aeneas says, 'A banished man, I am wafted into the deep with my comrades and my son'¹⁶. He never forgets the boy, the precious charge. Relating, in Dido's palace hall, the story of his wanderings, he tells us that Andromache, Hector's wife, had not forgotten Ascanius and inquires for him from his father:

What of the boy Ascanius? is he alive and breathing upper air? he, whom you on that night at Troy—say, can his boyish mind feel yet for the mother he has lost? Is he enkindled at all to the valor of old days, the prowess of a grown man, by a father like Aeneas, an uncle like Hector?¹⁷

Andromache wishes to know if Ascanius is made of the same stuff as Aeneas and Hector, and if he guards zealously those strong family ties which neither war, death, nor hardship can sever or terminate. Then she bestows gifts upon the boy, thus expressing her great love for him, 'robes pictured with gold embroidery and a Phrygian scarf'¹⁸, as a memorial of what her hands could do, and, beholding him, she exclaims:

O sole surviving image of my own Astyanax! Those eyes are his eyes, those hands his hands, that face his face, and he would now be growing to manhood by your side in bloom like yours!¹⁹

Ascanius reminds Andromache of her own boy and is endeared to her for his resemblance to her own child. Book III adds Andromache to the circle of the boy's admirers, which ever widens as the poem unfolds before us.

In Book IV Dido conceives a great love for Ascanius owing to his personal resemblance to his father. The boy, then, occupies a prominent place in the Dido episode. In this book Ascanius, the boy, becomes Ascanius, the hunter, joining, 'all exultation'²⁰, in the hunt of Dido and Aeneas. 'The boy Ascanius is in the heart of the glens, exulting in his fiery courser'²¹. A glimpse of the real boy is given when he 'prays that in the midst of such spiritless game he may be blest with the sight of a foaming boar, or that a tawny lion may come down the hill'²².

If Aeneas will not seek his destined kingdom for his own gain, will he grudge Ascanius the hills of Rome? No. Aeneas presses on for the glory that awaits the youthful Ascanius. Dido's fondness for the boy is revealed in these lines where the queen is doubtless holding him before her imagination:

Were there some tiny Aeneas to play in my hall, and

¹1.267, 3.339, 4.56, 5.74, 10.236, 10.605.

²1.267-271.

³1.286-288.

⁴1.658-659.

⁵1.677.

⁶1.692-693.

⁷1.709.

⁸2.563.

⁹2.652.

¹⁰2.666-667.

¹¹2.597-598.

¹²2.710.

¹³2.723-724.

¹⁴2.747.

¹⁵2.780.

¹⁶3.11-12.

¹⁷3.339-343.

¹⁸3.484.

¹⁹3.488-491.

²⁰4.140-141.

²¹4.156-157.

²²4.157-159.

remind me of you, though but in look, I should not then feel utterly captive and forlorn²¹.

Aeneas is always laboring not for himself but for the welfare of his son, by winning for him a crown, and a kingdom, and so he speaks of 'my own Ascanius, and the wrongs heaped on his dear head every day that I rob him of the crown of Hesperia, and of the land that fate makes his'²². Dido knew full well how dear to the heart of Aeneas was the boy Ascanius when she uttered this horrible threat:

Might I not have caught and torn him piecemeal, and scattered him to the waves? destroyed his friends, aye, and his own Ascanius, and served up the boy for his father's meal?²³

What fate could be more terrible than to be torn from his Iulus' arms?²⁴

Not only is Ascanius an excellent hunter but he is also a good cavalier. At the funeral games held in honor of Anchises in Sicily Aeneas summons him to 'show himself in arms'²⁵.

Last of all, and excelling all in beauty, Iulus rides in on a Sidonian steed, bestowed on him by Dido the fair, in remembrance of herself, and in testimony of her love²⁶.

Later on, Ascanius 'built the cincturing walls of Alba the Long', and was the first to revive the game of Troy which was handed down among the Latians from generation to generation. Again, he stays the hand of the women who have foolishly set fire to the ships, crying as he rides, 'I am your own Ascanius'²⁷.

First of all Ascanius, riding in triumph at the head of his cavalry, spurred his horse, just as he was, to the wildering camp, while his breathless guardians strive in vain to stay him²⁸.

In the lower world Anchises informs his son that Iulus is to establish a race from which all the mighty race of Rome is destined to spring²⁹. This is the only reference to Ascanius in Book VI, but even in this brief reference the boy is prominent in the mind of Anchises as he reveals the future course of Roman history.

In the last six books of the epic Ascanius takes a more active part in affairs and is much more aggressive, unless restrained.

When Ascanius cried, 'in his merry vein', 'What! eating our tables as well?',

that utterance first told the hearers that their toils were over: even as it fell from the boy's mouth his father caught it up and broke it short, wondering in himself at the power of Heaven³⁰.

Anchises had said to Aeneas,

My son, whenever you are wafted to an unknown coast, and hunger drives you, failing food, to eat your tables, then remember my saying—there look for a home of rest, set up your first roof-tree and strengthen it with mound and rampart³¹.

Accordingly, Ascanius plays a signal rôle in the settlement of Italy, where their future lot is to be cast.

The youth, then, is the direct cause of the struggle between Aeneas and Turnus, since he slays a pet stag especially precious to the Rutulians.

In one of its wanderings the maddened hounds of Iulus started it in the hunt, as it happened to be floating down the stream or allaying its heat on the verdant bank. Ascanius himself, fired with a proud ambition, bent his bow and leveled a shaft: nor did his hand err for want of heavenly aid: the reed sped with a loud hurtling sound and pierced the belly and the flank³².

Now the battle cry is sounded by the Rutulians, 'while the forces of Troy, on their part, pour through the camp's open gates their succor to Ascanius'³³, for the life of Ascanius must be preserved at whatever cost.

In Book VIII the river god Tiber appears to Aeneas and reassures him that 'Ascanius shall build that city known by the illustrious name of the White'³⁴. Farther on in this book Ascanius accompanies his father on his visit to King Evander for aid in the struggle.

There walked the king, mossed over with years, keeping at his side Aeneas and his son as he moved along and lightening the way with various speech³⁵.

Ascanius is the founder of the royal line. On the armor which Vulcan forges for Aeneas is 'the whole royal line of the future from Ascanius onward, and their foughten fields in long succession'³⁶. The boy Ascanius is the personality upon whom Roman grandeur is to be built up, at least according to the poet's conception of Augustan glory and magnificence.

In Book IX the crisis is reached. Will the hero falter or will he press forward? Here, surely, we should expect the boy Ascanius to appear as the impelling and compelling power back of his father, and in this expectation we are not mistaken, for Ascanius is mentioned fourteen times, inspiring him to overcome every obstacle and to triumph over every foe.

In the war council of the Teucrican chiefs Iulus was the first to welcome and reassure the warriors and to bid Nisus speak³⁷. Nisus is assured that Aeneas and Anchises 'will never forget a service so great'³⁸. Then Ascanius makes this impassioned appeal to Nisus:

Nay, let me speak, me, whose safety is bound up with my sire's return: by our great household gods I adjure you, Nisus, by the deity of Assaracus's house and the shrine of reverend Vesta—all my fortune, all my trust, I place in your hands: bring back my father, let me see him again: he once restored, all my grief is over. . . . Never will I seek glory for my own estate apart from you: whether I have peace or war on hand, yours shall be my utmost confidence in deed and in word³⁹.

Ascanius's safety is bound up in his father's welfare. His regard for the mother of Nisus is voiced in these words, 'as the picture of his own filial love flashed upon his soul'⁴⁰. 'Assure yourself that all shall be done that your mighty deeds deserve'⁴¹, when Nisus entrusts to him his aged mother. 'Fair Iulus, in heart and forethought, was manlier than his years and gave them many a charge to carry to his father'⁴². Upon learning

²¹4.328-330.

²²4.355-356.

²³4.600-602.

²⁴4.616.

²⁵5.548.

²⁶5.570-572.

²⁷5.671-672.

²⁸5.667-669.

²⁹6.789-790.

³⁰7.116-119.

³¹7.124-127.

³²7.493-497.

³³7.521-522.

³⁴8.48.

³⁵8.307-309.

³⁶8.628-629.

³⁷9.232-283.

³⁸9.256.

³⁹9.257-280.

⁴⁰9.294.

⁴¹9.296.

⁴²9.310-312.

the death of Nisus, 'the tearful Iulus' bids Idaeus and Actor bear the aged mother within and bestows upon her all the love which Nisus himself could have showered upon her⁴⁵.

In the war of the Rutulians and the Trojans, Ascanius first leveled in war his winged arrow, used till then to terrify the beasts of chase, and laid low by strength of hand the brave Numanus⁴⁶.

Hitherto he had been a youthful hunter; he is now a mighty warrior. But after he has gained his 'new-won laurels'⁴⁷, Apollo, god of archery, spoke thus to Iulus's glowing heart.

Suffice it, child of Aeneas, that Numanus has met from your darts an unrequited death: this your maiden glory great Apollo vouchsafes you freely nor looks with jealousy on weapons like his own; for the rest abstain from war as stripling should⁴⁸.

So now at Apollo's request Ascanius refrains from the battle, and on no other occasion does he appear as a fighter; yet his example fires all his comrades to 'fling their lives into perils'⁴⁹.

Ascanius must be preserved for the future, whatever may betide, and for this reason Venus, his grandmother, implores Jupiter: 'Let me send away Ascanius safe from the war—let my grandson survive in life'⁵⁰.

Venus's overshadowing love and protection are thus shown in this passage and, farther on, Ascanius is described in this picturesque manner:

In the midst is he, Venus's most rightful care, the royal boy of Dardany, his beauteous head uncovered: see him shine like a jewel islanded in yellow gold, an ornament for neck or head, or as gleams ivory set by artist skill in boxwood or Orician terebinth: his flowing hair streams over a neck of milky white and is gathered up by a ring of ductile gold⁵¹.

Henceforth Ascanius does refrain from the battle, but still 'is hemmed in by rampart and trench, with serried weapons all around him, and Latians bristling with battle'⁵². He belongs to a race of warriors and must be in the midst of martial achievements.

Before Aeneas enters the combat he prays for 'the dawning promise of Iulus'⁵³, who speaks his thoughts through him⁵⁴. Then 'at length the prisoners burst forth and leave their camp, the young Ascanius and the soldiery beleagured in vain'⁵⁵.

When Aeneas goes into the conflict, he cannot falter with such an indomitable son supporting him and even fighting in his behalf. After the passing of the crucial moment Vergil finds it unnecessary to bring Ascanius into the action. Aeneas himself must subdue his rival Turnus and consequently Ascanius makes no appearance in Book XI.

In the last book a tremendous sense of personal responsibility and a high regard for the destiny that awaits him rest upon Ascanius, 'talking of destiny'⁵⁶. Truly the young man Ascanius is 'the child of destiny'. He is no longer to be regarded as a boy, a hunter, or a

warrior; he is now 'the second hope of mighty Rome'⁵⁷, walking by the side of his father.

If the Rutulians conquer, Aeneas's chief concern is for his son, for whom he must prepare a safe retreat, as then 'Iulus must quit the land'⁵⁸, in the hour of defeat. Yet, when Aeneas is wounded, Ascanius helps his father, 'all bleeding', 'staying his halting steps by the help of a spear'⁵⁹. He is 'all in tears'⁶⁰ at the sight of his wounded sire.

The boy Ascanius has now grown to be a man. He is not only the dear boy that he was when he left Troy or was entertained in Dido's royal court but he is also the young man, possessing a deep sense of his approaching destiny. In the earlier part of the poem he plays and talks 'in a mirthful vein'; now his countenance is suffused with tears, now the great responsibility of his life's work is realized, now he must carry out the plans which prophecy has set forth. He has aided his father in every emergency, he has supported him in every sorrow, he has assisted him in every conflict; and he has been the pillar of strength impelling and compelling his father to endure and persevere to the very end, to achieve their purpose, to win the goal of all their endeavor.

Before Aeneas enters the last fray, in which his rival Turnus is slain, all the wealth of a father's love and devotion is showered upon the boy who has been the tower of strength behind all his struggles, sorrows and afflictions.

Soon as the shield is fitted to his side, the cuirass to his back, he clasps Ascanius to his mailed breast, and kissing his lips through the helmet addresses him thus: 'Learn valor from me, my son, and genuine hardihood, success from others. To-day it is my hand that shall shield you in war and lead you through the walks of honor; be it your care, when your age has ripened into manhood, to bear the past in mind, seek patterns among those of your own blood, and be stirred to action by Aeneas your sire and Hector your uncle'⁶¹.

This, then, is the affecting parting scene between father and son prior to the final conflict which decides their common fate. Here are expressed the hope which the father entertains for his son and all his devotion; here is unfolded, in all its magnificence, the dream of the future.

Ascanius is dear to Creusa, his mother; to Anchises, his grandfather; to Venus, his grandmother; to Andromache, his aunt; to Dido, queen of Carthage, to Apollo, god of archery; to Jupiter, father of the gods; but greater far than the affection of any of these is the love felt for him by Aeneas, the father, to whom this boy, in his growing manhood, is the embodiment of all his fondest hopes, his highest expectations, his most far-reaching ambitions. For this boy he toils, struggles, perseveres, endures to the bitter end, and in this youth lies enshrined the secret of his heroic life.

Aeneas is the hero of the epic, the colossal figure of the action, but behind all the father's endeavor is the boy Ascanius, the impelling and compelling personality

⁴⁵9.500-502.

⁴⁶9.590-594.

⁴⁷9.641.

⁴⁸9.652-656.

⁴⁹9.663.

⁵⁰10.46-47.

⁵¹10.132-138.

⁵²10.236-237.

⁵³10.524-525.

⁵⁴10.534.

⁵⁵10.604-605.

⁵⁶12.10-11.

⁵⁷12.168.

⁵⁸12.185.

⁵⁹12.385-386.

⁶⁰12.399-400.

⁶¹12.432-440.

which brings Aeneas's heroic achievements to a glorious fulfilment, and destined, child of destiny that he is, to unfold its latent possibilities in ripening manhood and in the future course of Roman history⁴².

WESTERN MARYLAND COLLEGE,
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H. OSBORNE RYDER.

REVIEWS

The Religious Thought of the Greeks. By Clifford Herschell Moore. Cambridge: Harvard University Press (1916). Pp. ix + 385. \$2.00.

Professor Moore's articles and lectures of recent years on the subject of the ancient Greek and Roman religions have led many to hope that some day he would publish a treatise covering the religious development of an extended period. In this new book these expectations will be even more than fulfilled, for it deals with the ample and diversified period which begins with Homer and ends with Constantine. The volume consists of lectures given before the Lowell Institute in Boston combined with materials drawn from lectures delivered before certain Western Colleges.

The purpose of the book is, in the author's own words, "to present within a moderate compass an historical account of the progress of Greek religious thought through something over a thousand years. No attempt has been made to give a general treatment of Greek religion, or to deal with pre-Hellenic origins, with religious antiquities, or with mythology. The discussions are confined rather to the Greeks' ideas about the nature of the gods, and to their concepts of the relations between gods and men and of men's obligations toward the divine. The lectures therefore deal with the higher ranges of Greek thought and at times have much to do with philosophy and theology".

Professor Moore retains the lecture form throughout and to this fact must be attributed many of the limitations which mark the book. The necessity of speaking to the clock and by the calendar is apt to impose upon a theme unnatural and ill-proportioned divisions, through the suppression of certain phases of the subject and the undue expansion of others. In view of the admitted difficulties of the situation Professor Moore has done well to obtain such significant themes for the separate chapters and to distribute them so evenly over the period chosen for treatment. The titles of the chapters are: I. Homer and Hesiod; II. Orphism, Pythagoreanism, and the Mysteries; III. Religion in the Poets of the Sixth and Fifth Centuries B. C.; IV. The Fifth Century at Athens; V. Plato and Aristotle; VI. Later Religious Philosophies; VII. The Victory of Greece over Rome; VIII. Oriental Religions in the Western Half of the Roman Empire; IX. Christianity; X. Christianity and Paganism.

The most conspicuous excellence of the treatise is the uniformly just attention meted out to all the topics handled. The author has no predilections for special departments, or, if he has, has been very successful in concealing them. Consequently the reader is made to

feel that the movement in Greek religious belief was a steady progress rather than a series of sudden leaps from one eminence to another. A similar sobriety of judgment has restrained Professor Moore from trying to extract more inferences and corollaries from his materials than are actually warranted. For instance, he treats Homer as a source of religious information with much the same caution that Thucydides observed in treating him as a source of historical fact, and he quite properly reminds his readers (7) that "the poet used the gods and religion exactly as he used his other materials, drawing from a great stock of beliefs and practices that which suited his tale, disregarding all the rest, and troubling little about consistency. Homer's aim, like that of most poets, was primarily artistic, and least of all didactic".

Although Professor Moore has deliberately refrained from discussing the primitive elements in Greek religious experience, there will be many readers who will not see sufficient warrant for the omission. These elements are, in fact, much more than mere "survivals from a ruder past" which contributed little to the progress of Greek religion; on the contrary, it is they rather than the official State cults which represented the real life of the people. How, then, can the average reader, lacking an ample description of these primitive features, understand what the philosophers were attacking? More than anything else it was the bondage of the common man, in all the activities of his daily existence, to childish rituals and taboos, and to silly explanations of natural phenomena which aroused the protests of the thinkers and matured in them a wholesome curiosity to know and teach the truth. Even though our knowledge of this phase of Greek life, gathered as it is piecemeal from a vast literature, is as yet relatively inchoate, it is nevertheless significant enough to have a place in a modern treatise on Greek religion. Indeed, more than a passing mention of the existence of such beliefs is required to enable one to grasp just what that paganism was to which the early Church felt itself forced to make so many concessions.

Professor Moore's book is to be highly recommended to those who desire to survey the field of Greek religion in its fullest length and breadth and at the same time to comprehend the most significant of its individual phases. The style of presentation is very attractive and the formulation sharp and clear. The bibliographies appended to the text and arranged according to the chapters are unusually well chosen and, unlike most catalogues of the sort, contain no superfluous titles.

PRINCETON UNIVERSITY.

W. SHERWOOD FOX.

A History of Ornament, Ancient and Medieval. By A. D. F. Hamlin. New York: The Century Company (1916). Pp. xxiv + 406. \$3.00.

The subject of ornament is one which intimately concerns the student of art, architecture, archaeology, and history. Plastic and chromatic decorations have contributed so greatly to enhance the beauty of architectural and industrial objects which have won universal admiration, that a true appreciation of them can come only with a knowledge of the origin and development of their ornamental designs. It is not a little remarkable that, notwithstanding the obvious importance of this branch of art, Professor Hamlin's History of Ornament is the first systematic treatment of the subject in English.

The book is wholly admirable both in plan and execution. In twenty-nine chapters it traces with wealth of detail the history of ornamental design from its beginning in the Neolithic Age, through the various ancient and medieval styles, down to the close of Gothic orna-

⁴²The question may arise, How could Ascanius pass so rapidly through the successive stages of his development, since, at most, scarcely two years intervene from the fondling by Dido to the closing events of the Aeneid?

The following explanation may be offered. Probably we are safe in assuming that Ascanius was five or six years old when he accompanied his father from Troy and we know that seven years of wandering followed (Aen. 1.753-756). Ascanius would, then, be twelve or thirteen at the time of the sojourn in Carthage, and so the period of his extraordinary development may be identified with the adolescent stage in the boy's career during which he emerged from boyhood into youth. Conington, perhaps unconsciously, registers this transition by rendering *puer Ascanius* "the youthful Ascanius", in all passages from 4.156 to the end of the epic.

ment. Renaissance, oriental, and modern styles have been reserved for a later volume. Some four hundred illustrations and twenty-two plates, splendidly executed, accompany the text. Excellent bibliographical lists appended to the individual chapters and a full and accurate index complete a work which is thoroughly scholarly, and which will doubtless be recognized as authoritative for many years to come.

It is of course impossible, in a brief review, to call attention to details in a book which from the nature of its subject is itself a history of details. In the matter of the lotus, it may be remarked, Professor Hamlin is far more conservative than Professor Goodyear, who, in his *Grammar of the Lotus*, regards the Egyptian flower as the ultimate source of nearly all historic ornament. The treatment of Greek and Gothic designs is admirably complete and sympathetic. Especially gratifying is the frank appreciation of the contributions of the Roman genius, in view of the fact that it is still the fashion of not a few classicists to regard all Roman art as largely imitative and wholly base. Compare the following passage (127-129): "The arts which flourished under the direction of these tastes were chiefly of foreign origin, though they took on in time a distinctively Roman character. The Romans became a nation of mighty builders and engineers, and architectural decoration and all the decorative arts that are concerned with personal comfort and luxury were carried to a remarkable, and in some cases an extraordinary, degree of elaboration and splendor. . . . Roman ornament lacked somewhat of the refinement and restraint of the Greek, but was more varied and more flexible. It was eminently adapted to the purposes which it had to serve, and is well worthy of study for its elegance and versatility of design". The beauty of Roman capitals, the splendid mosaics, and the grace of many stucco reliefs are sufficient proof of this and similar statements.

The reviewer has been constantly impressed by the apt characterizations, the breadth of treatment, and the freshness of the illustrations. Both the author and the publishers are to be congratulated for producing a volume of conspicuous merit.

UNIVERSITY OF MICHIGAN.

J. G. WINTER.

THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

The Classical Association of the Middle West and South held its Thirteenth Annual Meeting at Louisville on April 5, 6 and 7. The program offered great variety in papers pedagogical, archaeological, and literary, and was as delightful as it was stimulating.

No one who on Thursday evening heard President John A. Scott's masterly address on *The Dardanelles*, "that little stream 38 miles long", is likely soon to forget it. Professor Scott demonstrated the strategic importance of this position and described the great issues that from the beginning of history have centered at different times in the Dardanelles.

A fine program on *The Teaching of Latin*, arranged by Miss Frances E. Sabin, was presented on Friday morning. At this session a group of papers of great constructive value to the teacher was contributed, setting forth *Important Factors in Successful Teaching*. Miss Leta Wilson stressed the development of a sense of conscious power in the pupil through vigorous and constructive criticism. The test of all teaching, she affirmed, was found in the mental habits of the student and was represented by his ability to organize known facts and to build upon them. In view of present educational demands and of the curtailed lesson periods, Professor R. J. Bonner urged the importance of a reorganization of material and recommended the appoint-

ment of a committee to distribute over years and semesters the irreducible minimum of syntax to be taught. Professor B. L. D'Ooge stated that the prime factors in successful teaching were talent (*ingenium*) and training. He made a vigorous plea for greater definiteness in lesson assignments, for differentiation in the work of different years and for a keener appreciation of the immaturity of the child's mind. Miss Lucia Spooner in an admirable exposition of the Needs of the Prospective Teacher suggested the following training-courses: organized study of English etymology, with training in the reverse processes of the analysis of English words; a course in the syntax of High School authors; correlated courses in Roman history, as the history of certain growths and the development of great epochs; a course in mythology treating of the origin of myths, their resemblance in different nations and their different representations in art; a course in Roman religion, and last, but by no means least valuable, a study of Greek literature in the original. Miss Spooner pointed out the importance to the teacher of having a ready command of the facts concerning Roman life and customs, and the desirability of understanding the influence which the Classics have had upon Dante and the English poets. Miss Lotta Liebman, discussing the Needs of the Young Teacher after College, described training courses as often limited to a rapid reading of Caesar, Cicero, and Vergil, and to practice in writing composition exercises which were seldom corrected. The two great needs of the young teacher, Miss Liebman said, were better correlated instruction and definite written plans of work. By way of meeting these needs she suggested that inexperienced teachers be given frequently the benefit of stimulating constructive criticism by classical inspectors, who should observe their work. In the discussion that followed the general opinion was expressed that the great essential for successful teaching was knowledge of the subject with an application of common sense.

Great interest was manifested in the report of the Laboratory Recitation by Miss Harriet L. Bouldin. This method of teaching Latin, which has been tried with marked success for the past year in the Springfield (Ill.) High School, requires a recitation and study period of 90 minutes, two teachers and pupil assistants for the period, and a more restricted curriculum, four subjects only being allowed a pupil in one day. The following advantages are claimed for the method: all need of discipline is eliminated, the best of feeling prevails between pupils and teachers, the vocabulary problem is solved, the number of failures is made almost negligible, the bright pupil is not held back because of the laggard in the class. Miss Myra H. Hanson's paper on the Enrichment of the High School Course in Latin was full of valuable suggestions as to text-books, content of the work, course in supplementary reading, and classical club programs.

Resolutions were adopted by the Association appreciative of the life and work of that devoted champion of the Classics, the late Professor Walter Dennison of Swarthmore College.

PHILADELPHIA HIGH SCHOOL FOR GIRLS. JESSIE E. ALLEN.

THE CLASSICAL ASSOCIATION OF NEW ENGLAND

The annual meeting of The Classical Association of New England was held at Amherst College, March 30-31. About 120 persons, a large number for our Association, attended and all agreed that we have never had a more successful meeting.

President Alexander Meiklejohn, in his address of welcome, said: "I beg you Greek and Latin teachers

not to be on the defensive. You have in your keeping the great inspiration that has come down to you through the ages to the modern world and you should be leading in culture. You are in danger of losing the greater part of this heritage. Already for the most part you have surrendered into other hands the philosophy, the history, the art and the literature of Greece and Rome. You are letting others take over everything but the language. If this is all you are ultimately to retain, you are not very important. You must not allow yourselves to be so robbed. You ought to talk in College and throughout the country as if the culture of Greece and Rome were really here speaking in and through you, the teacher. Be what Greece and Rome were and bring their civilization and culture home to us. You must be, not pedagogues talking about the Greeks and the Romans, but the very Greeks and Romans themselves, dominating and guiding this people as it seeks to construct for itself a human experience worth having".

The papers were all of an exceedingly high order. One on Fallacies in the Argument for the Modern School, by Mr. Charles H. Forbes, of Phillips Andover Academy, was so excellent and so timely that the Association voted at once that it should be published in pamphlet form and widely distributed. At the same time a strong letter of protest against Mr. Flexner's misuse of statistics was drawn up and the Secretary was directed to send a copy to each member of the General Education Board. Since the meeting it has seemed best to publish the paper in a non-classical periodical, but the intention still remains to disseminate it as widely as possible.

Another important matter of business of general interest transacted was a vote of the Association to establish a central bureau for supplying to its members illustrative material for classical study, such as lantern-slides, coins and art exhibits, through a loan collection owned by the Association, and through exchange between institutions. In general this is for the benefit of the smaller High Schools, but all may take advantage of the opportunity.

Amherst College was a model entertainer. The Philoctetes of Sophocles was presented by the "Greek Players" of Amherst College, who on their own suggestion gave up a part of their vacation to add to our enjoyment. The play was given in English.

M. N. WETMORE,
Acting Secretary.

REVIEW

The Venus of Milo. An Archaeological Study of the Goddess of Womanhood. By Paul Carus. Chicago: The Open Court Publishing Co. (1916). Pp. vii + 182. \$1.00.

This is one of those popular but well-informed and useful books for which Dr. Carus, editor of *The Open Court* and *The Monist*, has become so well-known. The Venus of Milo is the favorite Greek statue and undoubtedly the best preserved statue of Venus, the ideal of mature womanhood. There has always been a mystery about this masterpiece, about its finding, its sculptor, the inscription found with it, but subsequently lost, and its proper restoration. An enormous amount has been written on these subjects, and Dr. Carus gives us a good summary of the controversies. First, he discusses the circumstances of the discovery of the statue, D'Urville's Report, the stories of Viscount Marcellus, and others with regard to what was found with the Venus, and Debay's Drawing. Then he gives us a description of the statue, and discusses the various restorations and recent theories. Then follow chapters

on What the Facts Reveal, The Meaning of "Aphrodite", The Cult of Aphrodite, The Goddess of War, The Descent into Hades, The Magna Dea of the Nations, The Origin of Woman, Aphrodite in Art, and finally are quoted the two Homeric hymns to Aphrodite and Lucretius's famous dedication. There is a good index and nearly one hundred excellent illustrations (not numbered). The learned little book is really a discussion of ideal womanhood and its origin with the Venus as a text; and despite repetition, much quotation, and irrelevant matter, it contains valuable information on many subjects connected with the cult of Aphrodite, which is examined in all the myths born of the same fundamental idea (only the first sixty-one pages deal with the Venus of Milo).

Dr. Carus rejects the restoration with shield or mirror or wreath. He dislikes Furtwängler's restoration with left arm resting on a column and Saloman's restoration, in which Venus also rests her left arm on a column, with an apple in her left hand, and holds a dove in the right hand. He also rejects the recent restoration of Francisca Paloma Del Mar, who places a child on the left arm, making out of the Venus a Christian Madonna. He prefers the restoration of Veit Valentin, according to which the goddess raises her left arm toward an unexpected intruder and retards the falling garment by raising her left knee so as to give the right hand a moment's time to grasp it. According to Dr. Carus, the left hand holding an apple found with the statue does not belong to it, nor should we entertain the suspicion that the authorities of the Louvre purposely destroyed the inscription found with the debris of the Venus and mentioning a sculptor Agesander or Alexander of Antioch. He thinks that the inscription was lost because nobody cared for it, for there was no evidence that it belonged to the statue. He accounts for the tragic fate of the Venus and its discovery on Melos by an ingenious theory that it is not an indigenous work, that Athens was the original home of the statue, that the statue was cudgelled by a Christian mob, but in the night, when the rioters had gone, the pagan friends of Venus put the statue on ship-board, took it to Melos, and hid it with great haste in a cave, indicating the spot by a scratch in the curbstone.

THE JOHNS HOPKINS UNIVERSITY. DAVID M. ROBINSON

Classical Articles in Non-Classical Periodicals VII

- Harvard Graduates' Magazine—March, Charles Pomeroy Parker, E. K. Rand.
Journal of The New York State Teachers' Association—March, The Latin Language and Literature in Relation to Culture, W. M. Dwyer.
Nation (London)—Feb. 17, The Trojan War and Constantinople, Edward Carpenter.—March 10, Verse of Quantity = (Robert Bridges, *Ibanti Obscuri: An Experiment in the Classical Hexameter*).—March 17, The Happy Farmer [Vergil, *Georgics* 2.513 ff., translated in quantitative hexameters], C. W. Brodribb; (The Aeneid of Virgil, Books 1-3, trans. by A. S. Way).
Nation (New York)—March 1, War Lyrics and Others = (W. Rhys Roberts, *Patriotic Poetry Greek and English*); (Eugene Tavenner, *Studies in Magic from Latin Literature*).—March 8, (Loeb Classical Library: Galen, *On the Natural Faculties*, trans. by A. J. Brock; *Daphnis and Chloe*, and *Parthenius*, trans. by J. M. Edmonds; *Greek Anthology*, Vol. 1, trans. by W. R. Paton; *Plutarch, Lives*, Vol. 4, trans. by B. Perrin; *Xenophon, Cyropaedia*, Vol. 2, trans. by W. Miller).—March 22, (C. E. Boyd, *Public Libraries and Literary Culture in Ancient Rome*).
Scribner's—Feb., *Artemis on Latmos* [poem], Amelia J. Burr.
Times (London) Literary Supplement—Feb. 2, *Mythology for the Millionaire* = (The *Mythology of All Races*: Vol. 1, *Greek and Roman*, by W. S. Fox; *New Oxyrhynchus Papyri* = (Part 12, ed. by B. P. Grenfell and A. S. Hunt); *The Classics and the War*, M. H. Palmer.—March 2, *Virgil* or "Vergil", John Bailey.—March 16, *Sophia and Logos* = (Rendel Harris, *The Origin of the Prologue to St. John's Gospel*; *Virgil* or "Vergil" J. E. Sandys, J. P. Postgate, J. D. A. Johnson.

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